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SALE NUMBER 1555

ON PUBLIC EXHIBITION FROM MONDAY, JANUARY THIRTY-FIRST

ENGRAVINGS AND ETCHINGS

DUPLICATES FROM THE MUSEUM OF FINE ARTS
BOSTON

DRAWINGS AND PRINTS

SELECTIONS FROM THE COLLECTION

OF THE LATE

RUSSELL W. MOORE

AND OTHER COLLECTIONS

TO BE SOLD

FRIDAY EVENING, FEBRUARY FOURTH

AT EIGHT-FIFTEEN O'CLOCK

THE ANDERSON GALLERIES

[MITCHELL KENNERLEY, PRESIDENT]

PARK AVENUE AND FIFTY-NINTH STREET, NEW YORK

1921

CONDITIONS OF SALE

1. All bids to be PER LOT as numbered in the Catalogue.
2. The highest bidder to be the buyer; in all cases of disputed bids the lot shall be resold, but the Auctioneer will use his judgment as to the good faith of all claims and his decision shall be final. He also reserves the right to reject any fractional or nominal bid which in his judgment may delay or injuriously affect the sale.
3. Buyers to give their names and addresses and to make such cash payments on account as may be required, in default of which the lots purchased to be resold immediately.
4. The lots to be taken away at the buyer's expense and risk within twenty-four hours from the conclusion of the sale, and the remainder of the purchase money to be absolutely paid on or before delivery, in default of which The Anderson Galleries, Incorporated, will not be responsible if the lot or lots be lost, stolen, damaged, or destroyed, but they will be left at the sole risk of the purchaser, and subject to storage charges.
5. To prevent inaccuracy in delivery, and inconvenience in the settlement of purchases, no lot will be delivered during the sale.
6. All lots will be exposed for public exhibition in The Anderson Galleries before the date of sale, for examination by intending purchasers, and The Anderson Galleries, Incorporated, will not be responsible for the correctness of the description, authenticity, genuineness, or for any defect or fault in or concerning any lot, and makes no warranty whatever, but will sell each lot exactly as it is, WITHOUT RECOURSE. But upon receiving before the date of sale, expert opinion in writing that any lot is not as represented, The Anderson Galleries, Incorporated, will use every effort to furnish proof to the contrary, and in default of such proof the lot will be sold subject to the declaration of the aforesaid expert, he being liable to the owner or owners thereof for damage or injury occasioned by such declaration.
7. TERMS CASH. Upon failure to comply with the above conditions any sum deposited as part payment shall be forfeited, and all such lots as remain uncleared after twenty-four hours from the conclusion of the sale, will be resold by either private or public sale at such time as The Anderson Galleries, Incorporated, shall determine, without further notice, and if any deficiency arises from such re-sale it shall be made good by the defaulter at this sale together with all the expenses incurred thereby. This condition shall be without prejudice to the right of The Anderson Galleries, Incorporated, to enforce the contract with the buyer, without such re-sale.
8. BIDS. We make no charge for executing orders for our customers and use all bids competitively, buying at the lowest price permitted by other bids.
9. The Anderson Galleries, Incorporated, will afford every facility for the employment of carriers and packers by the purchasers, but will not be responsible for any damage arising from the acts of such carriers and packers.

*Priced Copy of the Catalogue may be secured for fifty cents
for each session of the sale*

THE ANDERSON GALLERIES

PARK AVENUE AND FIFTY-NINTH STREET

NEW YORK

Telephone, Plaza 9356

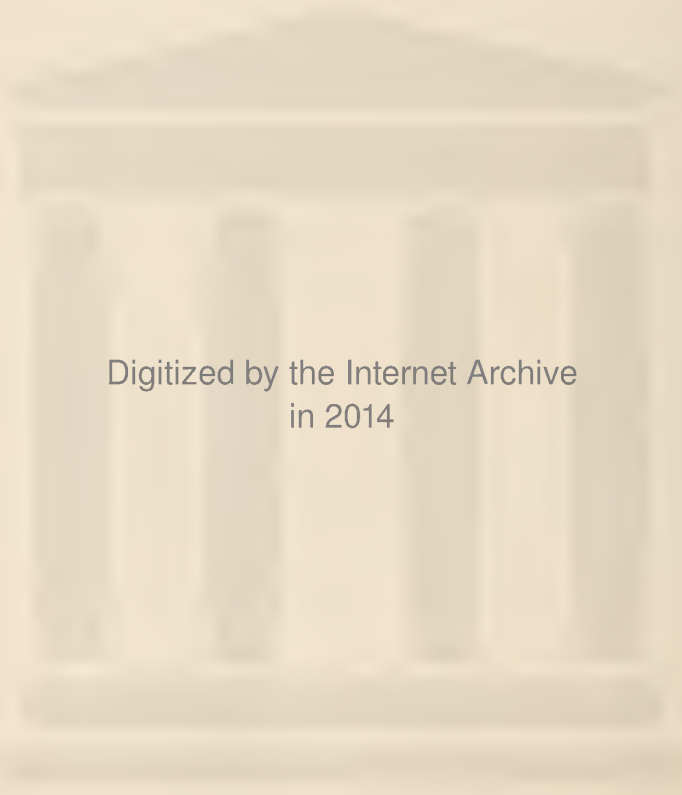
Catalogues on request.

SALES CONDUCTED BY MR. FREDERICK A. CHAPMAN

ORDER OF SALE

SALE FRIDAY EVENING, FEBRUARY FOURTH

	LOTS
ENGRAVINGS	1-19
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SALE FRIDAY EVENING, FEBRUARY FOURTH
AT EIGHT-FIFTEEN O'CLOCK

LOTS 1-294

ENGRAVINGS

LOTS 1-19

GUSTAVE NICOLAS BERTINOT

French engraver, 1822

- 1 LA VIERGE AUX DONATEURS, after Van Dyck
Engraving. Béraldi 7.

LAMBERT ANTON CLAESSENS

French engraver, 1764-1834

- 2 LA FEMME HYDROPIQUE, after G. Dou
Engraving.

SARO CUCINOTTA

French engraver, 19th century

- 3 THE MYSTIC MARRIAGE OF ST. CATHERINE, after
Correggio
Engraving. Together with
THE HOLY FAMILY BY BOSCOLO, after Bellini
Engraving. And
THE MAGDALEN, by Boscolo
Engraving. Three pieces, one lot.

AUGUSTE BOUCHER DESNOYERS

French engraver, 1779-1857

*"No other has rendered the works of Raphael so well as he."
Frederick Keppel.*

- 4 LA BELLE JARDINIÈRE, after Raphael
Engraving. Beraldi 3.

- 5 LA BELLE JARDINIÈRE DE FLORENCE, after Raphael
Engraving. Beraldi 14.
- 6 ELIÉZER ET REBECCA, after Poussin
Engraving. Beraldi 22.

PIETRO FOLO

Italian engraver, 19th century

- 7 LA MADONNA DI FOLIGNO, after Raphael
Engraving

PIETRO MARCHETTI

Italian engraver, 19th century

- 8 THE HOLY FAMILY
Engraving.

GIUSEPPE MARCUCCI

Italian engraver, c. 1807

- 9 PARNASSUS, after Raphael
Engraving. Together with
DA DISPUTÀ, by Volpato, after Raphael
Engraving. And
THE FOUR SIBYLS, by Guidetti, after Raphael
Engraving. Three pieces, one lot.

RAPHAEL MORGHEN

Italian engraver, 1758-1833

- 10 JUSTITIA, after Raphael
Engraving. Together with
THEOLOGIA, after Raphael
Engraving. Together with
POESIA, by Marcucci, after Raphael
Engraving. And
FILOSOFIA, by Marcucci, after Raphael
Engraving. Four pieces, one lot.

JEAN MORIN

French engraver, before 1590 ? - 1650

"One of the most strikingly personal of French engravers." T. H. Thomas.

11 CARDINAL GUIDO BENTIVOGLIO

Engraving. Robert-Dumesnil 43. Only state.
Fine impression, cut to octagonal border. Together with
PIERRE MAUGIS DES GRANGES
Engraving. Robert-Dumesnil 67. Only state.
Cut to octagonal border. Two pieces, one lot.

ROBERT NANTEUIL

French engraver, 1623-25 ? - 1678

"Not only the founder of the (French) School but by far and away its greatest master."—T. H. Thomas.

12 FRANCOIS THÉODORE DE NESMOND

Engraving. Robert Dumesnil 201. Cut. Upper left corner torn. Together with
PIERRE II ROI DE PORTUGAL, by Edelinek
Engraving. Robert-Dumesnil 296. And four others.
Six pieces, one lot.

PANINI'S VIEWS OF ROME

13 VIEW OF THE CAMPO VACCINO

Engraving. And two others. Three pieces, one lot.

14 ST. PETER'S

Engraving, and three others. Four pieces, one lot.

15 THE ARCH OF CONSTANTINE

Engraving. And three others. Four pieces, one lot.

IGNAZIO PAVON

*Italian engraver, 19th century
Pupil of Raphael Morghen*

16 THE TRANSFIGURATION, after Raphael

Engraving. Together with
VEDUTA DEI CONICOLI IN TIVOLI
Engraving. And another. Three pieces, one lot.

ALBRECHT REINDEL

German engraver, 1784-1853

- 17 ST. JOHN AND ST. PETER, after Dürer
Engraving. Together with
ST. MARK AND ST. PAUL, after Dürer
Engraving. Two pieces, one lot.

ANTONIO VIVIANI

Venetian engraver, 1797-1854

- 18 THE PESARO FAMILY IN ADORATION, after Titian
Engraving. Masked proof.
- 19 THE HOLY FAMILY, after Veronese
Engraving. Masked proof.

LITHOGRAPHS

LOTS 20-35

These lithographs by French artists were executed during the great period of the art in France and illustrate the revival of interest in natural and picturesque scenery. The impressions are invariably fine and are printed on India paper.

J. B. ALAUX

French lithographer, fl. about 1820

- 20 VUE DE ST. CLAUDE
Lithograph. Together with
LA TOUR DU MEIX
Lithograph. Together with
LE CHÂTEAU DE L'AIGLE
Lithograph. Together with
MONTAGNES DU JARA
Lithograph. Together with
ENTRÉE DU CHÂTEAU DE PRÉSILLY
Lithograph. Together with
PONT DES ARCHES
Lithograph. And
RUINES ROMAINES VALLÉE D'ANTRE
Lithograph. All on India paper. Seven pieces, one lot.

LE BARON ATTHALIN

French lithographer, 1784-1856

Pupil of Horace Vernet

21 LA QUENOUILLE DES FÉES

Lithograph. Together with

ÉGLISE SOUTERRAINE DE L'ABBAYE DE TOURNUS

Lithograph. Together with

INTÉRIEUR D'UNE GRANGE DE CERDON

Lithograph. Together with

INTÉRIEUR DE L'UNE DES TOURS DU CHÂTEAU

D'ARLAY, by Taylor

Lithograph. Together with

PIERRE CELTIQUE DE COURGENAY, by Taylor

Lithograph. Together with

LES GROTTES D'OSSELLES, by Taylor

Lithograph. Together with

GROTTES D'OSSELLES, LE TOMBEAU, by Taylor

Lithograph. All on India paper. Seven pieces, one lot.

BICHEBOIS

French lithographer, fl. about 1820

22 VUE DE LA PORTE TAILLÉE À BESANÇON

Lithograph. Together with

LA PIERRE QUI VIRE DE POLIGNY

Lithograph. Together with

VU DE BESANÇON

Lithograph. Together with

ORATOIRE DE LA PRINCESSE MARGUERITE

Lithograph. Together with

RUINES DU CHÂTEAU D'OYSELET

Lithograph. And

LE CHÂTEAU DE BINANS

Lithograph. All on India paper. Six pieces, one lot.

ISIDORE DEROY

French lithographer, b. 1797

23 VUE GÉNÉRAL DE BESANÇON

Lithograph. Upper margin torn. Together with

LA PORTE TAILLÉE À BESANÇON, by Potdevin and
Adam

Lithograph. Together with

INTÉRIEUR DES RUINES DU CHÂTEAU DE GABRIELLE, by Lecamus and Adam
Lithograph. Together with
RUINES DU CHÂTEAU DE GABRIELLE, by Lecamus
and Adam
Lithograph. And
MONTAIGU—CAVE DE LACUZON, by Bouton and Adam
Lithograph. All on India paper. Five pieces, one lot.

DUPRESSOIR

French lithographer, fl. about 1830

- 24 ABBAYE DE LUXEUIL
Lithograph. Together with
RUINES DE CHÂTEAU CHÂLONS
Lithograph. And
RUINES DU THÉÂTRE DE MANDEURE
Lithograph. All on India paper. Three pieces, one lot.

ALEXANDRE ÉVARISTE FRAGONARD

French lithographer, 1781-1850

- 25 COLLÈGE DES JESUITES À DÔLE
Lithograph. Together with
LA PORTE NOIRE À BESANÇON
Lithograph. Together with
PORTAIL DE L'ANCIEN COUVENT DES CORDE-
LIERS
Lithograph. Together with
PORTAIL DE L'EGLISE DE LA MADELEINE
Lithograph. And
PORTAIL DU COUVENT DES SŒURS DU VOILE-NOIR
Lithograph. All on India paper. Five pieces, one lot.
- 26 CHAPELLE DE L'EGLISE DE NANTUA
Lithograph. Together with
PORTAIL DE EGLISE DE NANTUA
Lithograph. Together with
STALLES DU CHŒUR DE L'EGLISE DE L'ANCIENNE
ABBAYE DE ST. CLAUDE
Lithograph. Together with
CHEMINÉE DE L'HÔTEL DU CARDINAL DE JOUF-
FROI
Lithograph. Together with

AUTEL D'OLBEIN

Lithograph. And

CHAPELLE DE PERMES

Lithograph. All on India paper. Six pieces, one lot.

27 ANCIENNE MAISON DE VILLE À LUXEUIL

Lithograph. Together with

FAÇADE DE L'ÉGLISE DE L'ABBAYE DE TOURNUS

Lithograph. Together with

LA CROIX DE SAINT ALBIN

Lithograph. Together with

ÉGLISE DU COUVENT DES SŒURS DU VOILE-NOIR

Lithograph. Lower left margin torn and mended. And

RUINES DU TEMPLE D'ISERNORE

Lithograph. All on India paper. Five pieces, one lot.

JAIME

French lithographer, fl. about 1830

28 RUINES DU CHÂTEAU DE NOZEROY

Lithograph. Together with

ABSIDE DE L'ÉGLISE DE L'ABBAYE DE TOURNUS,
after Cicéri

Lithograph. Together with

AUBERGE DES ENVIRONS DE DÔLE

Lithograph. Together with

INTÉRIEUR DE L'ÉGLISE DE L'ABBAYE DE TOUR-
NUS, by Vogner

Lithograph. Together with

CHAPELLE LATÉRALE ÉGLISE DE BROU, by Arnout

Lithograph. Together with

INTÉRIEUR D'UNE GRANGE À NANTUA, by Alaux

Lithograph. Together with

LES GROTTES D'OSSELLES, by Charlet

Lithograph. And

INTÉRIEUR DE LA TOUR DE RUPT. Dozat del.

Lithograph. All on India paper. Eighth pieces, one lot.

ALEXIS JOLY

French lithographer, 1798-1874

29 ENTRÉE DE CERDON

Lithograph. Together with

NEUVILLE SUR AIN

Lithograph. Together with

RUINES DU CHÂTEAU DE GISORS

Lithograph. Together with

LE TILLEUL DE CLAUDE MOREL

Lithograph. Together with

PERTE DU RHÔNE

Lithograph. And

CHÂTEAU DE JOUX

Lithograph. All on India paper. Six pieces, one lot.

30 CHÂTEAU DE JOUX

Lithograph. Together with

RUINES DU CLOCHER D'ÉGLISE DE MONT ROLAND

Lithograph. Together with

L'OURS DES MONTAGNES D'OLIFERNE

Lithograph. Together with

CHEMIN PRÈS DE LA DÔLE

Lithograph. Together with

FONTAINE DE GUJAN À DÔLE

Lithograph. And

SOURCE DU RHÔNE

Lithograph. All on India paper. Six pieces, one lot.

LÉON SABATIER

French lithographer, worked 1827-1872

31 RUINES DU CHÂTEAU DE PRÉSILLY

Lithograph. Together with

ÉGLISE DE REMONOT

Lithograph. Together with

RUINES DU MONNET-LE-CHÂTEAU, by Dauzats

Lithograph. Together with

MAISON DU BAILLI À LUXEUIL, by Dauzat.

Lithograph. Together with

TOUR DE ÉGLISE DE BROU, by Courtin

Lithograph. And

L'INTÉRIEUR DE L'ÉGLISE DE BROU, by Courtin

Lithograph. All on India paper. Six pieces, one lot.

FRÉDÉRIC VILLENEUVE

French lithographer, 1796-1842

- 32 LELAC DE CHALIN
Lithograph. Together with
ENTRÉE DU CHÂTEAU DE CRESSIA
Lithograph. Together with
LA GLACIÈRE
Lithograph. Together with
1- PORENTRUY
Lithograph. Together with
CHARTREUSE DE VAUCLUSE
Lithograph. And
PORTIQUE DE L'UNE DES ENTRÉES DU THÉÂTRE
DE MANDEURE
Lithograph. All on India paper. Six pieces, one lot.
- 33 SAINT LAURENT LA ROCHE
Lithograph. Together with
LE LAC DE L'ABBAYE DE BOULIEU
Lithograph. Upper right margin torn and mended. To-
6- gether with
VILLAGE DES BARAQUES
Lithograph. Together with
USINES DE LA SOURCE DE LA LOUE
Lithograph. Together with
LA PIERRE LITE
Lithograph. And
SAUT DU DOUBS
Lithograph. All on India paper. Six pieces, one lot.
- 34 LE CHÂTEAU DE CRESSIA
Lithograph. Together with
JONCTION DU RHÔNE ET DE VALSERINE
Lithograph. Together with
2- LE SAUT-GIRARD
Lithograph. Together with
VUE INTÉRIEURE DE LA GLACIÈRE
Lithograph. Together with
GROTTES DE BAUME
Lithograph. Together with

VAL DAJOUX LA FEUILLÉE

Lithograph. And

GROTTE DE LA SOURCE DU LÉSON

Lithograph. All on India paper. Seven pieces, one lot.

35 LE CHÂTEAU D'ANDELOT

Lithograph. Together with

VAL DES GROTTES DE BAUM

Lithograph. Together with

SOURCE DE LA LOUE

LES CASCADES DE FLUMEN

Lithograph. Together with

GROTTE SUR LES BORDS DES BASSINS DU DOUBS

Lithograph. And

LA CASCADE DU VAL

Lithograph. All on India paper. Six pieces, one lot.

DUPLICATES FROM THE MUSEUM OF FINE ARTS,
BOSTON

LOTS 36-98

HEINRICH ALDEGREVER

German engraver, 1502-f.-1555

"Outside the Nuremberg circle the most interesting member of the group of 'Little Masters'." A. M. Hind.

36 THE SEVERE FATHER

Engraving. Bartsch 73. From the Sewall Collection. Duplicate from the Boston Museum.

37 HERCULES STRANGLES THE SERPENTS

Engraving. Bartsch 83. Slightly trimmed. From the Sewall Collection. Duplicates from the Boston Museum.

38 HERCULES AND THE NEMEAN LION

Engraving. Bartsch 84. From the Sewall Collection. Together with

HERCULES AND CERBERUS

Engraving. Bartsch 87. From the Sewall Collection. And

HERCULES WITH THE PILLARS

Engraving. Bartsch 94. From the Sewall Collection. Duplicates from the Boston Museum. Three pieces, one lot.

AMERICANA

39 MEDALLIC PORTRAIT OF WASHINGTON

Engraving. Commemorating the evacuation of Boston by the British forces, March 17, 1776. Together with

ESCAPE OF CAPTAIN WHARTON

Etching. And

SÉPULTURE DU GÉNÉRAL LAFAYETTE

Lithograph. And another. Duplicates from the Boston Museum. Four pieces, one lot.

ANONYMOUS P. v. L. (PAUL VAN LEYDEN?)

Dutch engraver, fl. about 1530?

40 THE GAMBLERS

Engraving. Bartsch 1. Cut to circular border line. From the de Triqueti and Sewall Collections. Duplicate from the Boston Museum.

GIULIO BONASONE

Italian engraver, fl. 1531-1574

"With all his softness of tonality in line Giulio Bonasone, a Bolognese by birth, kept nearer than either Vico or Caraglio to the Marcantonio tradition." A. M. Hind.

42 THE ADORATION

Engraving. Bartsch 38. One of the artist's best plates. From the Babcock Collection. Duplicate from the Boston Museum.

43 THE FLIGHT OF CLELIA

Engraving. Bartsch 83. With Lafreri's address. From the Babcock Collection. Duplicate from the Boston Museum.

44 TWO SATYRS BRINGING SILENUS TO KING MIDAS

Engraving. Bartsch 89. From the Visscher and Babcock Collections. Together with

BACCHUS DRAWN BY TIGERS

Engraving. Bartsch 90. From the Babcock Collection. Duplicates from the Boston Museum. Two pieces, one lot.

AGOSTINO CARRACCI

Italian painter and engraver, 1557-1602

"He recurred to the strong elements of the later manner of Marcantonio." A. M. Hind.

45 CHRIST SHOWN TO THE PEOPLE

Engraving. Bartsch 20. One of the most important of this artist's works. Slight horizontal crease through the centre, and a small marginal tear mended. From the Babcock Collection. Duplicate from the Boston Museum.

E. CHARREYRE

Contemporary French etcher

46 CHRIST PRESENTED TO THE PEOPLE

Etching. Copy of the first state of Rembrandt's celebrated etching (Hind 271, Bartsch 76). On India paper. From the Sewall Collection. Duplicate from the Boston Museum.

LUCAS CRANACH, SR.

German painter and engraver, 1472-1553

"Among the masters who give character to the German art of the sixteenth century, Lucas Cranach stands third, next to Dürer and Holbein." Lippmann.

47 THE ENTOMBMENT

Wood-cut. Dodgson 75. With German text on the verso. From the Sewall Collection. Together with
ST. LUKE, by Lucas Cranach, Jr.

Wood-cut. Dodgson 3. With German text on the verso. From the Sewall Collection. And

THE DESCENT FROM THE CROSS, by Hans Baldung Grien

Wood-cut. Bartsch 5. From the Sewall Collection. And another. Duplicates from the Boston Museum. Four pieces, one lot

HONORÉ DAUMIER

French painter and lithographer, 1808-1879

"In turn epic, profound, witty, comic, familiar, full of life." Loys Delteil.

48 ACTUALITÉS

COMMON SISYPHE. Delteil 3128, second state. Duplicate from the Boston Museum.

49 ACTUALITÉS

EN CHEMIN DE FER. D 3786. Together with
UN OMNIBUS EN TEMPS DE GRIPPE. D 3744. Duplicates from the Boston Museum. Two pieces, one lot.

50 ACTUALITÉS

JE SUIS DEPUTÉ . . . D. 3797, second state. Together with

PURISQUE MAINTENANT IL EST DE LA FAMILLE IL FAUT AUSSI QU'IL AIT SON PORTRAIT. D. 3650, second state. And

UNE LOGE AU THÉÂTRE VENTADOUR PENDANT LA REPRÉSENTATION D'UNE TRAGÉDIE ITALIENNE. D. 3667. Duplicates from the Boston Museum. Three pieces, one lot.

51 ACTUALITÉS

EH! MON GAILLARD . . . VOUS VOILÀ EN FRANCE . . . D. 2933. Together with
VISITANT L'INTÉRIEUR DES PRINCIPAUX MONUMENTS DE PARIS. D. 2940. Second state. And
SOULOUCHE TROUVANT QU'À PARIS LA LOCATION DES CASES EST BEAUCOUP TROP CHÈRE. D. 2951. Duplicates from the Boston Museum. Three pieces, one lot.

52 CROQUIS D'ÉTÉ

AMÉLIORATION QUI NE TARDERA PAS À ÊTRE AP-
PORTÉE AUX THÉÂTRES DE PARIS PENDANT LA CANICULE. D. 1348, second state. Together with
EN CARNAVAL

CHEVALIER . . . C'EST À VOUS QUE JE BOIS. D. 1667. Duplicates from the Boston Museum. Two pieces, one lot.

53 LES BEAUX JOURS DE LA VIE

UN TRIOMPHE DE BOTANISTE. D. 750. Together with
VOYAGE EN CHINE

UN DIVERTISSEMENT DE PÉKIN. D. 2731, second state. Duplicates from the Boston Museum. Two pieces, one lot.

54 HISTOIRE ANCIENNE

MARS ET VENUS. D. 1938, second state. Together with
LES REPRÉSENTANS REPRÉSENTÉS
DE ST. PRIEST. D. 167, second state. Duplicates from the Boston Museum. Two pieces, one lot.

55 LES BAS BLEUS

UNE FEMME COMME MOI . . . REMETTRE UN
BOUTON? . . . VOUS ÊTES FOU! D. 712, second
state, together with

LES PORTIERS DE PARIS

SI VOUS N'ÊTES PAS NOBLE C'EST INUTILE QUE JE
VOUS MONTRE CET APPARTEMENT. . . . D.
2404 second state. Duplicates from the Boston Museum. Two
pieces, one lot.

56 TYPES PARISIENS

L'OUÏE. D. 334, second state. Together with

LES BEAUX JOURS DE LA VIE

UN PÈRE HEUREUX. D. 810, second state, and
SÉRIE POLI

UN NOUVEAU NEZ. D. 567. Duplicates from the Boston
Museum. Three pieces, one lot.

57 L'EXPOSITION UNIVERSALLE

AURAS-TU BIENTÔT FINI DE REGARDER CES
CHÂLES? D. 1767, first state. Together with

À LA BRASSERIE

LE COIN DES POÈTES RAVAGÉS. D. 577. And
NAÏVETÉS

PARDON, MONSIEUR LE DIRECTEUR JE VIENS
VOUS DIRE QUE MA FILLE. . . . D. 2133, second
state. Duplicates from the Boston Museum. Three pieces,
one lot.

ALBRECHT DÜRER

German painter and engraver, 1471-1528

"So far as Germany is concerned he is facile princeps, unrivalled even in his own age by so great an artist as the younger Hans Holbein, and towering above all his successors, no one of whom can raise a head high enough to look him in the face." Lionel Cust.

58 THE BAGPIPE PLAYER

Engraving. Bartsch 91. With narrow margins. A very
small hole in the blank paper above the date. From the
Babcock Collection. Duplicate from the Boston Museum.

JEAN DUVET

French engraver, 1485 ab. - 1561

"Jean Duvet is the first French Master who engraved with the burin. . . . If Duvet belonged to Germany or Italy no praise could be too great for him, but he is French and we do not value as we should our national glories." E. Jullien de la Boullaye.

59 POISON AND ANTIDOTE

Engraving. Robert-Dumesnil 61, only state. Attributed by Hind (Cat. of Early Italian engravings) to the *Master of the Beheading of St. John the Baptist*. Torn, mended and re-backed. From the Sewall Collection. Duplicate from the Boston Museum.

GÉRARD EDELINCK

French engraver, 1640-41 ? - 1707

"The greatest of the followers of Nantueil and the foremost engraver in France in the last part of the XVIIth century." T. H. Thomas.

60 ANTONIUS ARNAULD

Engraving. Robert-Dumesnil 141, only state. With narrow margins. Duplicate from the Boston Museum.

61 PIERRE-VINCENT BERTIN

Engraving. Robert-Dumesnil 149, third state. Laid down. Duplicate from the Boston Museum.

EAUX-FORTES MODERNES

62 EAUX-FORTES MODERNES

Published by the Société des aqua-fortistes 1866-67. Duplicates from the Boston Museum. Nineteen pieces, one lot.

CLAUDE GELLÉE (LORRAIN)

French painter and etcher, 1600-1682

"As an etcher Claude remains without question a great and precious classic. His achievements are amongst those which help to set and sustain a high standard of taste. In the art they are landmarks." Frederick Wedmore.

63 THE SEA-PORT WITH THE LIGHT-HOUSE

Etching. Robert-Dumesnil 11. Third state. Duplicate from the Boston Museum.

WENZEL HOLLAR

Bohemian etcher, 1607-1677

"People sometimes say to me, 'What is it you see in Hollar?' and I always answer, 'Not quite but nearly everything'." Seymour Haden.

64 OLD WESTMINSTER

Etching. Parthey 1040. Small tear in left corner repaired. From the von Nagler, Berlin Museum, Seymour Haden and Sewall Collections. Together with

MARY STUART, DUCHESS OF PORTLAND

Etching. Parthey 1484. Duplicates from the Boston Museum. Two pieces, one lot.

CHARLES JACQUE

French painter and etcher, 1813-1894

"A pioneer of the renaissance of etching in the nineteenth century." R. J. Wickenden.

65 LANDSCAPE

Etching. Guiffrey 166, fourth state. From the Philippe Burty and Sewall Collections. Together with

LE REPOS

Etching. Guiffrey 191, fifth state. And

VACHES HOLLANDAISES

Etching. Guiffrey 193, second state. Duplicates from the Boston Museum. Three pieces, one lot.

66 LA GARDEUSE DE DINDONS

Etching. Guiffrey 211, second state. Together with

PIFFERARIS

Etching. Guiffrey 190, second state. Duplicates from the Boston Museum. Two pieces, one lot.

67 L'HIVER

Etching. Guiffrey 195. From the Babcock Collection. Together with

LE MATIN

Etching. Guiffrey 186, third state, and two others. Duplicates from the Boston Museum. Four pieces, one lot.

68 LE CHEMIN DE HALAGE

Etching. Guiffrey 200, third state. Together with
L'ÉQUIPAGE

Etching. Guiffrey 205, third state. And

UN COUR À PARIS EN 1865

Etching. Guiffrey 207, third state. Duplicates from the
Boston Museum. Three pieces, one lot.

69 PAYSAGE

Etching. Guiffrey 192, second state. Together with
L'ABREUVOIR

Etching. Guiffrey 198, second state. Together with
LE PETIT PORCHER

Etching. Guiffrey 199, second state, and another. Dupli-
cates from the Boston Museum. Four pieces, one lot.

70 UN HOMME DANS UN CAVE

Etching. Guiffrey 6. Early proof before Jacque's name.
Together with

LE FORGERON

Etching. Guiffrey 93, second state. From the Babcock Col-
lection. And two others. Duplicates from the Boston Mu-
seum. Four pieces, one lot.

OTTAVIO LEONI

Italian painter and engraver, 1576 af.-1628

*"While he is neither intense nor profound, he seizes character
strongly through the gift of sympathy. Together with the artistic
capacity which allows him to express himself easily, he has the
Italian charm of ease and serenity." T. H. Thomas.*

71 RAPHAEL MENICUCCIUS

Engraving. Bartsch 31. Rare. Duplicate from the Boston
Museum.

ALPHONSE LEROY

French engraver, b. 1821

72 SKETCH FOR CHRIST LAMENTED, after Raphael.

Engraving. Duplicate from the Boston Museum.

LUCAS VAN LEYDEN

Dutch painter and engraver, 1494-1533

Friend and contemporary of Dürer

"One of the glories of the Dutch School." Bourcard.

73 CHRIST CROWNED WITH THORNS

Engraving. Bartsch 69. Cut. Three small marginal tears mended and three thin spots. From the Sewall Collection. Duplicate from the Boston Museum.

JACOB MATHAM

Dutch engraver, 1571-1631

Pupil of Goltzius

74 ABRAHAM BLOEMAERT, the painter.

Engraving. Bartsch 185. Very fine impression. From the Sewall Collection. Duplicate from the Boston Museum.

JAN MULLER

Dutch engraver, 1571 af.-1625

Pupil of Goltzius

75 BARTHOLOMÆUS SPRANGER, painter.

Engraving. Bartsch 21, second state. Very fine impression. Cut to border line. From the W. I. Jenkins Collection. Duplicate from the Boston Museum.

76 HADRIAN MARIUS

Engraving. Bartsch 16. Inlaid. From the Sewall Collection. Together with

JOST BUYCK, MAYOR OF AMSTERDAM

Engraving. Bartsch 18, third state, with margins. From the Sewall Collection. Duplicates from the Boston Museum. Two pieces, one lot.

AGOSTINO DE'MUSI (VENEZIANO)

Italian engraver, fl. 1514-1536

"The most prolific of the engravers in the school of Marcantonio and . . . almost certainly one of the master's assistants." A. M. Hind.

77 "LO STREGOZZO"

Engraving. Bartsch 426, second state. Torn, creased, stained and rebaked. Duplicate from the Boston Museum.

GEORGE PENCZ

German engraver, ab. 1500-1550

"He succeeded better than most of his contemporaries in combining something of the largeness of classical Italian painters with a style which is still essentially German." A. M. Hind.

- 56- 78 SOPHONISBA DRINKING THE GOBLET OF POISON
Engraving. Bartsch 82, with margins. From the Babcock Collection. Together with
SALOME WITH THE HEAD OF JOHN THE BAPTIST
Engraving. Bartsch 29. And
THE STONING OF THE ELDERS, by Aldegrevier
Engraving. Bartsch 33. From the Robelot ? and Babcock Collections. Duplicates from the Boston Museum. Three pieces, one lot.

REINIER VAN PERSYN

Dutch engraver, ab. 1600 af.-1667

- 79 ARIOSTO
Engraving. Andresen 4. Fine impression. Cut to border line. From the W. I. Jenkins Collection. Duplicate from the Boston Museum

MARCANTONIO RAIMONDI

Italian engraver, 1480 ab.-1530

"He is like some great composer who borrows another's theme only to make it his own by the originality of his setting." A. M. Hind.

- 80 DIDO
Engraving. Bartsch 187. Cut. From the Sewall Collection. Duplicate from the Boston Museum.
- 81 OUR LADY OF THE STAIRS
Engraving. Bartsch 45. With margins and with Salamanca's address. Laid down. Duplicate from the Boston Museum.

SALVATOR ROSA

7-2 *Italian painter and engraver, 1615-1673*

"The most individually interesting etchers in Italy during the seventeenth century are without a doubt the Neapolitans José de Ribera and Salvator Rosa." A. M. Hind.

- 6- 82 ST. WILLIAM THE HERMIT
Etching. Bartsch 1. From the Sewall Collection. Duplicate from the Boston Museum.

6-
83 THE CUMEAN SIBYL AND APOLLO

Etching. Bartsch 17. From the Sewall Collection. Duplicate from the Boston Museum.

ROELANT ROGHMAN

Dutch etcher, 1597-1686-7

10-
84 VUES DE HOLLANDE

Etchings. Bartsch 9-16, first states before the plates were re-worked. Broad margins. Views near Haarlem, Utrecht, Naerden, Campen, Maerseveen and Aerke. All from the Sewall Collection. Complete set of eight pieces, one lot. Duplicates from the Boston Museum.

ABBÉ J. C. R. DE SAINT NON

French engraver, 1727-1791

"In the very front rank of amateur engravers of the 18th century." Portalis and Béraldi.

2
85 FAUN AND GOAT

Etching. From the Babcock Collection. Duplicate from the Boston Museum.

MARTIN SCHONGAUER

German painter and engraver, ab. 1445-1491

"He is one of the Immortals."

18-
86 CHRIST ON THE CROSS

Engraving. Bartsch 24. On paper with the Gothic P. Slightly cut. "Perhaps one of the finest of his several renderings of the Divine Tragedy." From the Sewall Collection. Duplicate from the Boston Museum.

62-
87 CHRIST ON THE CROSS

Engraving. Bartsch 25. Torn and mended in several places. A few spots of color. Rebacked. From the Peoli and Sewall Collections. Duplicate from the Boston Museum.

ADAMO SCULTORI (GHISI)

Italian engraver, fl. 1566 ab.-1580

1-
88 FIGURE STUDIES AFTER MICHELANGELO

Engravings. Six of a series of seventy-two. Bartsch 27-98. Duplicates from the Boston Museum. Six pieces, one lot.

89 TWO CUPIDS ON DOLPHINS

Engravings. Bartsch 13. From the Berthon ? Naudet and Babcock Collections. Together with
HORSE ATTACKED BY A LION
Engraving. Bartsch 107. With Rossi's address. From the Peoli Collection. And two others. Duplicates from the Boston Museum. Four pieces, one lot.

ROBERT STRANGE

English engraver, 1721-1792

"The greatest English classical engraver." A. M. Hind.

90 CUPID SLEEPING, after Guido Reni.

Engraving. Duplicate from the Boston Museum.

PAOLO TOSCHI

Italian engraver, 1788-1854

91 DUE PUTTI COLLA SOTTOPOSTA LUNETTA, after Correggio

Engravings. No. 8 and No. 11. Pair of decorative designs. Two pieces, one lot. Duplicates from the Boston Museum.

WILLIAM UNGER

German etcher, b. 1837

"This artist has etched more plates of uniformly good quality than any one else" P. G. Hamerton.

92 PEASANTS IN AN ARBOR, after Ostade

Etching. From the Babcock Collection. Together with
THE CHARLATAN, after van Laer

Etching. From the Babcock Collection. Duplicates from the Boston Museum. And five others. Seven pieces, one lot.

93 THE NIGHT WATCH, after Rembrandt

Etching. From the Babcock Collection. Duplicate from the Boston Museum.

94 PORTRAIT OF A LADY, after van Dyck

Etching. Together with

ABRAHAM'S SACRIFICE, after Livens

Etching. And three others. Duplicates from the Boston Museum. Five pieces, one lot.

- 95 THE FALCONER, after Floris
Etching. Together with
THE LUTE PLAYER, after Metzu
Etching. And three others. Duplicates from the Boston
Museum. Five pieces, one lot.
- 96 THE FOUR COWS, after Potter
Etching. Together with
CATTLE WITH WOODED BACKGROUND, after Potter
Etching. And two others. Duplicates from the Boston Mu-
seum. Four pieces, one lot.

ANTHONY VAN DYCK

Flemish painter and etcher, 1599-1641

"In spite of the limitations of his practice of the art, van Dyck has no rival as an etcher of portrait except Rembrandt. And on the basis of the purest style and safest conventions of the art van Dyck may even claim the precedence." A. M. Hind.

97 ERASUMS

Etching. Wibiral 5, fourth state. "It is a marvel of design and fidelity and no one has so well rendered Holbein's accurate drawing." With $\frac{1}{4}$ inch margins. Duplicate from the Boston Museum.

DIRICK VELLERT (DIRK VAN STAR)

Dutch engraver, fl. 1511-1544

98 CHRIST CALLING ST. PETER AND ST. ANDREW

Engraving. Bartsch 3. Signed with his monogram and dated 1523. With margins. One of his early plates executed in the delicate manner of the "Little Masters." From the Count Archinto and Sewall Collections. Duplicate from the Boston Museum.

DRAWINGS, OLD AND MODERN

LOTS 99-130

ABBAY (EDWIN A.)

- 99 ABINGTON; WOMEN WORKING ON STATUETTES
Wash and pen-and-ink drawings. 2 pieces, framed.

AMERICAN ARTISTS

- 100 PENNELL, HUNTINGTON, and PEIXOTTO
Pen-and-ink and pencil drawings. 3 pieces, framed.

AMERICAN ILLUSTRATORS

101 DRAWINGS

Portrait Head by Paleologue; Portrait Head by Scotson Clarke; Head of a Woman by Pierce; Lady with Parasol by Gilbert; Eagle Pursuing Rabbit by Bull. 5 pieces, framed.

BAROCCIO (FREDERICO)

[Attributed]

1528-1612

102 THE HOLY FAMILY

Original drawing in red chalk. The Virgin is supporting the Infant Jesus in the crib while Joseph is seen in an attitude of adoration, cherubim are hovering overhead. In an elaborate gilt frame. From the Hamilton collection and formerly in the possession of King Charles X of France.

CIPRIANI (GIOVANNI BATTISTA)

1727-1785

103 SEATED NUDE FEMALE HOLDING A DRAPERY

Trees and foliage in background of figure. Pencil drawing slightly tinted with red. Framed.

The present example is one of the most beautiful of all of Cipriani's drawings of the nude.

From the Robert Hoe Collection. 12 inches x 17 inches.

DEL SARTO (ANDREA)

Florentine School

1488-1530

104 HEAD OF A WOMAN

Head of a woman in red and black crayon, with yellow water color in the headdress. This drawing has been attributed to Del Sarto, but is very possibly the work of his intimate friend and favorite pupile, Francesco Bigi, who later became Del Sarto's rival. In very handsome carved black and gold frame.

From the Collection of the Marquis da Fossi.

ENGLISH SCHOOL

105 DECORATIVE PANEL

Water-color inspired from Wheatley picture of the month of September, in old English gilt frame.

FRENCH SCHOOL

106 LANDSCAPE

Original water-color of a cottage near a river, signed in the lower corner Alexandre. In a inch-and-half gilt frame.

107 FRENCH SOLDIER

Water-color of a French soldier of the Empire period. Signed E. Meissonier. In a quarter of an inch gilt frame.

FRENCH XVIIIITH CENTURY SCHOOL

108 HEAD OF A BOY

HEAD OF A GIRL

Pencil drawings after J. B. Greuze, very good drawings in two one and half inch gilt frame. (2)

109 CUPIDS SURROUNDING THE FOUNTAIN OF LOVE

Original pen-and-ink drawing touched up with sepia. In half an inch gilt frame.

GERMAN SCHOOL

110 DEMONS DRIVEN FROM HEAVEN

Original pen-and-ink drawing touched up with sepia. In a half-inch gilt frame.

HARRIS (H. J.)

111 INTERIOR OF BURGOS CATHEDRAL

Original water-color painting. Signed and dated, 1912.

Size 21¾ by 30 inches.

HUET (J. B.) SCHOOL OF

112 HEADS OF CATTLE, HORSES, ETC.

Original wash drawings in sepia and china white in old French patent frames. (2)

ITALIAN SCHOOL

113 PASTORALE

20-
Sepia drawing of cupids playing in a landscape. In a one and a quarter inch gilt frame.

LAWRENCE (T.) SCHOOL OF

114 HEAD OF A GIRL

7-2
Very fine water-color of a young girl in old English frame.

MORLAND (GEORGE)

1763-1804

115 AN EPISODE FROM "IL PASTOR FIDO"

20
Original water-color drawing. A beautiful composition, in which Morland proves that he could handle a poetical theme with as much genius as he shows in his more usual subjects. Oval. Framed. 12 inches x 10 inches.

MORLAND (G.) SCHOOL OF

116 HEAD OF A GIRL

40-
Pencil drawing lightly touched up in one inch oval gilt frame.

LANCRET (NICHOLAS)

1690-1745

117 ORIGINAL DRAWING in red crayon of water tower and foliage.

15-
Special hand carved frame.

PARMIGIANO

[Attributed to]

118 FEMALE FIGURES

13-
Seventeenth Century Italian pen-and-ink and wash drawing showing two female figures. This drawing has been ascribed to Parmigiano.

From the Collection of the Marquis de Fossi.

PERSIAN PAINTING

17th Century

119 POPPIES

6-
Study in colors on gold ground, with decorative floral borders. Framed.

PLYE (HOWARD)

- 120 SCENE IN NEW YORK DURING THE REVOLUTION
Original wash drawing showing a quarrel in front of "The Merchant's Coffee House." Signed.
Size $11\frac{3}{4}$ by $8\frac{1}{4}$ inches. Framed.
From the Russell W. Moore coll.

RAPHAEL SANZIO

(1483-1520)

- 121 THE HOLY FAMILY
Original drawing in red chalk. A beautiful and finished study of the famous "Holy Family" painted for Francis I. of France and now in the Louvre. The work is exquisitely done and the details of hands and draperies are of unsurpassing delicacy. The faces of the Holy Family and the grouping and arranging of the figures are those of the master. The drawing in all probability came from the studio of Raphael, and indeed may have been made by the great master himself. It was purchased from an art dealer in Rome who obtained it from the family of a Cardinal contemporary with Raphael. It had been in the possession of this family for nearly four hundred years.
Size $14\frac{1}{4}$ by $17\frac{3}{4}$ inches, framed.

RIBERA (LO SPAGNOLETTA)

1593-1686

- 122 HEAD OF SAINT
Crayon drawing heightened in white of a saint.
From the collection of P. A. Valentine.

ROSA (SALVATOR)

- 123 A ROMAN WARRIOR
Pen-and-ink and brown wash drawing. In its treatment of light and shade this is an especially brilliant example by this famous Italian artist. Framed. $3\frac{1}{2}$ inches x $5\frac{1}{2}$ inches.

ROSA (SALVATOR)

[Attributed]

- 124 MAN ON HORSEBACK, and two others
Original pen-and-ink drawing touched up with sepia. In a half-inch gilt frame.

RUBENS (PETER PAUL)

125 THE TRIUMPH OF LOUIS XIV

22- Large pen-and-ink drawing of one of his paintings, celebrating the triumph of Louis XIV, with horses and the royal chariot in centre of drawing and mythological figures of Mars and Neptune at left and right. This drawing is said to have come 20 years ago from the collection of the Earl of Warwick. Black and gold frame.

RUSKIN (JOHN)

126 SCENE AT OXFORD UNIVERSITY

3- Water-color drawing. Mounted with a small photograph of the same view. Signed with initials. Framed.

9½ inches x 7 inches.

SPRINCHORN (CARL)

127 NUDE; NUDE SEATED; A DANCER; WOMEN DRINK- ING; A TRAGIC ACTRESS

18- Pencil, pen-and-ink, pastel, and water-color drawings. Striking examples of the work of this popular artist. 5 pieces, framed.

TURNER (J. M. W.)

128 ARCHITECTURAL LANDSCAPE

18- Original water-color treated in the best manner of Turner and very similar in treatment with some of his work at the National Gallery in London. In a two inches etched frame.

UNDINE (GIOVANNI DA)

1487-1564

129 GROTESQUES

24- This drawing is one of the finest examples of Renaissance ornamentation drawn by that artist who went with Raffaele to see the then newly discovered ruins of the Palace of Titus, whose grottoes had those decorations that thereafter went by the name of "grotesques." These fantastic figures with designs of flowers and fruit, painted on stucco, have a striking example in the present drawing, which is an important document in the history of art. Giovanni da Udine perpetuated the type adapted from the Palace of Titus, and this drawing by him is a rare and beautiful example of this type of decoration.

8¾ inches x 3 inches.

From the Marquis da Fossi Collection.

VERDIER (FRANCOIS)

(1651-1730)

- 130 THE DEATH OF ABEL; SCENE FROM THE OLD TESTAMENT; AND TWO OTHERS

Red crayon drawings. Four notable examples of this famous artist who was Court painter to Louis XIV. 4 pieces, framed.

ETCHINGS, ENGRAVINGS, COLOR PRINTS
AND VIEWS

LOTS 131-294

AFFLECK (ANDREW F.)

- 131 INTERIOR OF THE MILAN CATHEDRAL

Painter etching. Signed artist's proof, superb impression. A limited number printed and the plate destroyed.

AIKMAN (WALTER M.)

- 132 THE JADE CARVING

Woodcut. Signed artist's proof, on China paper.

This is a unique proof, the stand being reversed. The only impression like this known.

From the Russell W. Moore coll.

APPIAN (ADOLPHE)

- 133 LANDSCAPE

Painter etching. A wooded landscape, with a pond in the foreground, man fishing from a boat moored to the bank. Fine rich impression of an early proof. Gilt frame.

- 134 RUE DU VILLAGE D'ARTEMARE; ENTREE DU VILLAGE D'ARTEMARE

Original etchings. Pair, framed.

From the Russell W. Moore coll.

- 135 SOURCE DE L'ALBARINE

Early proof before letters. Framed.

From the Russell W. Moore coll.

BANNER (HUGH H.)

- 136 MISS SNEYD

Mezzotint printed in colors, after Romney. Signed artist's proof.

BARTOLOZZI (FRANCESCO)

137 THE SHEPHERD

20- Stipple engraving printed in colors on silk. In old frame with black glass passepartout.

138 ARCHITECTURE

MYTHOLOGICAL FABLE

9- Stipple engraving after Cipriani. Printed in red on satin. Fine impression mounted on cardboard. (2)

139 THE EXALTED SOUL

6- Stipple, delicately colored by hand, after the original drawing by the Duchess of Montrose. Published 1798. Good margins.

140 CERES

21- Stipple printed in red, after Angelica Kauffman. Rich impression, with margin showing plate-mark. Tuer 21. Framed.

141 INNOCENCE TAKING REFUGE IN THE ARMS OF JUSTICE

7- Stipple printed in brown, after Elizabeth Le Brun. Good impression, with full margins. (Slight stain on lower margin not affecting plate.) Tuer 71. Framed.

142 THE SHEPHERDESS OF THE ALPS

21- Stipple printed in bistre, after Angelica Kauffman. Early impression, with good margins. Tuer 280. Framed.

143 THE FAIR ALSACIEN

1- Stipple printed in red, after Angelica Kauffman. Fine impression with good margins. Tuer 1359. Framed.

144 VENUS ATTIRED BY THE GRACES

21- Stipple printed in red, after Angelica Kauffman. Magnificent impression, with margin showing the plate mark. Tuer 1519. Framed.

145 PRINCESSES MARY, SOPHIA AND AMELIA

3- Stipple after J. S. Copley. Original impression. (Repaired). Tuer 1683.

146 VENUS AND CUPID. A PAIR

27- Stipple printed in red, after Cipriani. Fine proof impressions before letters. Margins with deckle edges, mounted.

147 FANCY'S SWEETEST CHILD

16- Stipple printed in black, after Angelica Kauffman. Scratched letter proof, rich impression. (Margin lightly foxed.) Framed.

148 A BACCHANT

8- Stipple printed in red, after the engraver's own drawing. Beautiful impression, with wide margin. Framed.

149 LADY CATHERINE BEAUCLERK

5- Stipple printed in red, after F. Cotes. Fine impression, trimmed to the plate-mark. Framed.

150 BACCANALIAN CHILDREN; AN ALLEGORY

2- Line engravings after Franceschini and Benj. West. Printed in bistre. Framed. (2)

151 DANCING GIRL; NYMPHS BATHING; SUMMER; POR-
TRAIT OF A YOUNG GIRL

10- Stipple printed in red and brown, after Cipriani and Angelica Kauffman. Framed.

BATE

152 OWEN OF CARRON

3- Stipple engraving printed in colors after A. Buck. Fine impression with the inscription and large margin. Water-stained. Framed in $\frac{3}{4}$ black frame.

BILLIARD (ZEPHIRIN)

153 HORTENSE DE BEAUHARNAIS, JOSEPHINE, ETC.

10- Original lithographs touched up with the brush. With large margins and two with the stamp of the Prefecture of Police of Paris allowing the publication of the plates. (16)

BOSTON

154 BOSTON, MAY SHEEP-FAIR

10- Colored lithograph by E. Kauffman after George Northouse. Large folio, framed.

From the Russell W. Moore coll.

BOUCHER (FRANCOIS)

155 LA BERGERE PREVOYANTE ?

Etching finished with the graver by J. Aliamet. Very fine proof with the title and the coat of arms, but before the dedication and the address. With large margin lacking the plate mark. In one-inch Bartolozzi patent frame.

BOVI (M.)

156 AFFECTION

Stipple printed in colors, after Cipriani. London, Published 1801. Framed.

BRANGWYN (FRANK)

157 THE BLACKSMITHS

Painter-etching. Signed artist's proof. Framed.

BREWER (J. ALPHEGE)

158 CANTERBURY

Etching printed in colors. Signed artist's proof.

159 THE HOTEL DE VILLE, LOUVAIN

Etching printed in colors. Signed artist's proof.

160 MALINES CATHEDRAL

Etching printed in colors. Signed artist's proof.

161 THE PALAIS DE JUSTICE FROM THE BOULEVARD DE WATERLOO, BRUSSELS

Etching printed in colors. Signed artist's proof.

162 RHEIMS CATHEDRAL, WEST FRONT

Etching printed in colors. Signed artist's proof.

CHARLET (FRANZ)

163 THE ROSE WINDOW, NOTRE DAME, PARIS

Original etching. No. 68 of 100 impressions signed by the etcher. Plate destroyed.

164 GRANDPAPA

Original etching printed in colors. Signed artist's proof. No. 3.

- 165 THE TOY BOAT
Original etching printed in colors. Signed artist's proof.

CLAY (HENRY)

- 166 PORTRAIT OF
Chromo. Whole length, standing. Folio, on panel. Framed.

COLE (TIMOTHY)

- 167 THE HOLY FAMILY
Woodcut after Rembrandt. Signed proof on Japan Paper.
From the Russell W. Moore coll.

- 168 "LA MATERNITÉ"
Woodcut after Eugène Carrière. Smoked proof, signed.
From the Russell W. Moore coll.

- 169 THE LAUGHING CAVALIER é
Woodcut after Franz Hals. Signed proof on China paper.
From the Russell W. Moore coll.

- 170 MONA LISA
Woodcut after Leonardi de Vinci. Signed proof on China
paper.
From the Russell W. Moore coll.

- 171 THE PEARL NECKLACE
Woodcut after J. Vermeer. Signed artist's proof and in-
scribed.
From the Russell W. Moore coll.

- 172 THE VASSAR LIBRARY, OCT. 1915
Woodcut after Alphaeus P. Cole. Signed proof on China
paper.
From the Russell W. Moore coll.

- 173 WOODROW WILSON
Woodcut portrait, three-quarter length seated, after the
painting by S. Seymour Thomas. Signed proof on China
paper.
With the facsimile signature of President Wilson.
From the Russell W. Moore coll.

- 174 Another copy. Signed proof. (Without the Wilson signa-
ture).

175 ECCLESIASTICAL SUBJECTS

Woodcuts after Giotto, De Morale, Fra Angelico, Luini, El Greco, Signorelli, Alonzo Cano, Raphael and others. All signed proofs, five of which are on China paper. 13 pieces.

From the Russell W. Moore coll.

176 FRENCH, ENGLISH, AND ITALIAN MASTERS

Proof woodcuts, including, "The Bathers," after Corot; Rubens' Wife, Rubens; Mrs. Sheridan and Sister, Hoppner; Mme. Recamier, Gerard; The Refusal, Wilkie; Portrait of Cole, Eaton; Portrait of Rembrandt by Himself; and others. All signed proofs, 10 of which are on China paper. 25 pieces.

From the Russell W. Moore coll.

COLOR PRINTS

177 REGENT'S CANAL

Colored aquatint by I. L. Marks after Shepard. Published 1831.

VIEW OF THE GEYSER, HOT SPRINGS IN ICELAND
Stipple in two colors by F. Chesham. Published 1796. (2)

COLORED PRINTS

178 THE FURZE CUTTER

Tinted mezzotint by W. S. Reynolds after Barney. (Trimmed).

LABOUR AND HEALTH

Stipple colored by hand, by T. Gaugain after Barker. (2)

COSWAY (MARIA)

179 PORTRAIT OF MARIA COSWAY

Stipple printed in colors, after the painting by herself. Framed.

COUSINS (SAMUEL)

180 "CHERRY RIPE"

Engraved after the painting by J. E. Millais. Colored. Open letter proof.

COX (W. A.)

181 THE ODDIE CHILDREN AT PLAY

Mezzotint printed in colors, after Sir William Beechey. Signed artist's proof.

DELATTRE (J. M.)

- 182 BEAUTY DIRECTED BY PRUDENCE REJECTS WITH
SCORN THE SOLICITATIONS OF FOLLY

Stipple printed in red, after Angelica Kauffman. Good impression. Inscription covered by mat. Framed.

DUTEREAU (B.)

- 183 THE SQUIRE'S DOOR; THE FARMER'S DOOR. PAIR

Stipple, after the paintings by George Morland. Nice impressions with ample margins. Framed.

DUVIVIER

- 184 THE FOUR SEASONS

Stipple and line engravings by Duthex. Fine impression printed in colors retouched with the brush. With the inscription and large margin but lacking the plate mark. (4)

EDWARDS (S. ARLENT)

- 185 MIRANDA

Mezzotint printed in colors, after John Hoppner. Signed artist's proof. Framed.

ENGRAVINGS

- 186 ROYAL EXCHANGE. A Pair, engraved by Bartolozzi; St. Paul's, Covent Garden, proof by Rooker; Oxford University, by Woolidge. 4 pieces, folio.

ETCHINGS

- 187 A MISCELLANEOUS LOT. 17 pieces.

FACIUS (G. S.) and (J. G.)

- 188 SPRING

Stipple printed in red, after Wm. Hamilton. Rich impressions with good margin. Framed.

FILLOEUIL (JEAN)

- 189 LA BELLE BOUQUETIERE

Etching finished with the graver after J. B. Pater. Very fine impression with the inscription and margin showing the plate mark. In one and a quarter gilt frame.

FITTON (HEDLEY)

190 THE GATEWAY OF NAPLES

Painter etching. Signed artist's proof. Fine impression.

FLIPPART (JEAN JACQUES)

191 L'ACCORDEE DU VILLAGE

Etching finished with the graver after J. B. Greuze Le Blanc 20. Original impression trimmed to the engraved border at top and sides showing only quarter of an inch of the inscription. In old Bartolozzi patent frame.

GAILLARD (ROBERT)

192 LE GOUTER DE L'AUTOMNE

LE MESSENGER DISCRET

Etching finished with the graver after F. Boucher. Late impression with the inscription and large margin showing the plate mark. In one inch Bartolozzi patent frame. (2)

193 LE MOUTON FAVORI

L'AGREABLE LECON

Etching finished with the graver after C. Eisen and F. Boucher. Late impression with the inscription and large margin in one inch oak frame. (2)

GAUGAIN (THOMAS)

194 SCENES OF THE LIFE OF CHRIST

Stipple engraving printed in colors with margin trimmed to the engraved border.

This pair is one of the finest specimens of color printing to appear for sale in recent years.

195 ABEILLARD AND ELIAS

Stipple engraving printed in colors. Framed in old oval frame.

196 THE READING LESSON

Stipple engraving printed in colors on silk, in original gilt frame with black glass passepartout.

GAUTIER (LUCIEN)

197 NOTRE DAME DE PARIS

Original etching. Signed remarque proof on Japan paper. Large folio, gilt frame.

From the Russell W. Moore coll.

198 CATHEDRAL

Original etching. Signed remarque proof on Japan paper. Large folio, gilt frame.

From the Russell W. Moore coll.

GOFF (R.)

199 STORM IN THE ITCHEN VALLEY

Signed in the plate R. Goff 1892, and in pencil R. Goff. Etching. Small oblong folio. Framed.

GRAVESANDE (CHARLES STORM VAN)

200 THE SCHELDT AT BURGH?

Painter etching. Signed proof. Fine impression. Gilt frame.

From the Russell W. Moore coll.

GULLARD (ELIZABETH)

201 PARMELA

Mezzotint printed in colors, after Lariviere. Signed artist's proof.

HADEN (SIR FRANCIS SEYMOUR)

202 MOUNT'S BAY

Original etching. First State, Signed proof. Harrington 127. Framed.

From the Russell W. Moore coll.

203 WINDSOR

Painter etching. First state. Signed artist's proof. Harrington 199. Framed.

204 A LANCASHIRE RIVER

Painter etching. Signed artist's proof. Second state. One of 100 numbered impressions. Harrington 215. Framed.

205 A LANCASHIRE RIVER

Second state. Etching. Signed in the plate Seymour Haden, 1881, and in pencil Seymour Haden. Folio. No. 24 of 100 impressions. Harrington 215. Framed.

From the Mary J. Morgan Collection.

206 BREAKING UP OF THE AGAMEMNON

Mezzotint. Signed proof, third state. Harrington No. 229

HAIG (AXEL)

207 VERONA: THE PULPIT OF SAN FERMO MAGGIORE

Original etching. Remarque proof, signed. Armstrong No. 26. Framed.

208 LIMBURG ON THE LAHN

Signed in the plate A. H. 1886, and in pencil A. H. Haig. Etching. Very large folio. Framed Armstrong 50.

209 TARRAGONA CATHEDRAL

Signed in the plate A. H. 1895, and in pencil Axel H. Haig. Copyright by Rob't Dunthorne. Etching. Folio. Framed. Armstrong 116.

210 PALENCIA: THE ALTAR OF THE VISITATION

Signed in the plate A. H. 1895, and in pencil Axel H. Haig. Copyright 1895 by Rob't Dunthorne. Etching. Oblong, folio. Framed. Armstrong 117.

211 NOTRE DAME, PARIS

Painter etching. Signed artist's proof. Armstrong No. 137. Mounted. (Slightly scratched in the sky.)

HALBOU (L. M.)

212 LE MESSENGER FIDEL (sec.)

L'INSPIRATION FAVORABLE

Etching finished with the graver after E. Lallie and H. Fragonard. Late impression with the inscription and large margin in a one inch Bartolozzi patent frame. (2)

HANKEY (W. LEE)

213 THE SPINNING WHEEL

Etching. Signed artist's proof. With the artist's monogram stamp. Framed.

214 TREES IN A STORM

Etching. Fine proof impression, signed and with the artist's monogram stamp. Plate 49, No. 9. Framed.

HARDIE (MARTIN)

215 DERLIENS PIG FARM

Etching. Signed artist's proof. Framed.

HENDERSON (WILL)

216 "ME AND MINE"

Mezzotint printed in colors, after E. Trantom. Superb proof signed by both artist and engraver.

JACKSON (ANDREW)

217 ANDREW JACKSON WITH THE TENNESSEE FORCES
ON THE HICKORY GROUNDS, ALA. 1814.

Lithograph by Breuker and Kessler, Phila. Colored. Folio. Framed.

JAMES (CLIFFORD R.)

218 THE COUNTESS OF WESTMEATH

Mezzotint printed in colors after the painting by Sir Thomas Lawrence. Signed artist's proof. Superb impression.

JANINET (FRANCOIS)

219 ETne. Ches. DE LOMENIE DE BRIENNE

Engraving in gouache manner after P. C. Corsard. Portalis and Berald 131. Fine impression, printed in colors, with the inscription and large margin showing the plate mark and register. With two others. (3)

JONES (JOHN)

220 CAROLINA DUCHESS OF MARLBOROUGH

Mezzotint after the painting by George Romney. Second state with the publication date 1792. A beautiful impression, with margin showing plate-mark, mounted. Smith 53. Framed

KRUELL (G.)

221 DANIEL WEBSTER

Woodcut after the rare daguerreotype in the N. Y. Historical Soc. Signed proof on China paper.

From the Russell W. Moore coll.

LANCRET (NICOLAS)

222 LE MIDI

Etching finished with the graver by N. de Larmessin. Fine impression, with the inscription but with margin trimmed to the engraved border at top and sides at the bottom to the plate mark. In a one and a quarter inch gilt frame.

LAUNAY (NICOLAS DE)

223 L'ABUS DE LA CREDULITE

Etching finished with the graver after E. Aubry. Fine impression with the inscription but with margin trimmed to the plate mark. In a one-inch XVIII Century French patent frame.

LAUNAY (ROBERT DE)

224 L'ACTE D'HUMANITE

Etching finished with the graver after J. de Fraine. Fine impression with the inscription and small margin lacking the plate mark. In a one inch XVIII Century French patent frame.

LE HEUTRE (C.)

225 LES BATTIN DE CANAL

Etching. Signed and numbered artist's proof.

LENOIRE (R.)

226 NOTRE DAME CATHEDRAL

Etching printed in colors. Signed artist's proof. No. 90.

MACBETH (ROBERT W.)

227 PASTORAL SCENE

Etching. Signed artist's proof. Framed.

MARIN (JOHN)

- 228 PONTE DI DONNA ONESTA, VENICE
Original etching. Signed artist's proof.
- 229 CANAL, ST. PIETRO, VENICE
Original etching. Signed artist's proof. Fine impression on Japan paper.
- 230 — Another impression of the same.

MARRIOT (F.)

- 231 NIGHT IN A COURTYARD, WURTEMBERG
Mezzotint printed in colors. Signed artist's proof.
- 232 THE GATEWAY AT BRUGES
Mezzotint printed in colors. Signed artist's proof.

MILLET (J. F.)

- 233 PEASANTS GOING TO WORK
Original etching. Fourth state. Proof in warm tone on old Dutch paper. Framed.

MILNER (E. E.)

- 234 COUNTESS SPENCER AND LORD ALTHORP
Mezzotint printed in colors, after Sir Joshua Reynolds. Signed artist's proof.
- 235 LADY ANNE LAMBTON AND FAMILY
Mezzotint printed in colors after the painting by John Hoppner. Signed artist's proof.
- 236 THE TOMPKINSON BOYS
Mezzotint printed in colors, after the painting by Gainsborough. Signed artist's proof.

MISCELLANEOUS

- 237 PRINTS
Battery Park, by V. Trowbridge; The Mirror of Venice, by Burne-Jones; Two etchings of Birds, Insects, etc., by Virgil Solis. 4 pieces, framed.

MONK (W.)

238 THE CLOTH HALL, YPRES

Etching printed in colors. Signed artist's proof. Limited.

MOREAU LE JEUNE (JEAN MICHEL)

239 SERMENT DE LOUIS XVI A SON SACRE

Etching finished with the graver after the artist's own design. E. Bocher No. 254. Intermediate state between the second and third impression with the inscription but with the two "Ns" in the title still reversed. Margin trimmed to plate mark. Early state before the plate was folded for publication. Framed.

Considered Moreau's masterpiece.

240 DECLARATION DE LA GROSSESSE

Etching finished with the graver by P. A. Martini. E. B. 1348. Very fine impression with the inscription and large margin but after the date and the A. D. P. D. R. have been removed from the plate.

241 J'EN ACCEPTE L'HEUREUX PRESAGE

Etching finished with the graver by Ph. Triere. E. B. 1350. Very fine impression with the inscription and large margin but after the date and the latter A. P. D. R. have been removed from the plate.

242 N'AYEZ PAS PEUR MA BONNE AMIE

Etching finished with the graver by Halbou. E. B. 1351. Very fine impression with the inscription and large margin but after the date and letters A. P. D. R. have been removed from the plate.

243 LA DAME DU PALAIS DE LA REINE

Etching finished with the graver by P. A. Martini. E. B. 1359. Very fine impression with the inscription and large margin but after the date and the letters A. P. D. R. have been removed from the plate.

244 LE LEVER

Etching finished with the graver by L. Halbou. E. B. 1369. Fine impression with the inscription and large margin but after the date and the A. P. D. R. have been removed from the plate.

245 LA GRANDE TOILETTE

Etching finished with the graver by A. Romanet. E. B. 1362. Very fine impression of the last state with the inscription but with the date and A. P. D. R. erased from the plate. With large margin. In one and a quarter inch gilt frame.

246 LA PARTIE DE WISCH

Etching finished with the graver by J. Dambrun. E. B. 1365. Very fine impression with the inscription and large margin showing the plate mark but after the date and the letters A. P. D. R. have been removed from the plate.

247 LE SEIGNEUR CHEZ SON FERMIER

Etching finished with the graver by J. L. Delignion. E. B. 1367. Very fine impression with the inscription and large margin but after the date and the letters A. P. D. R. have been removed from the plate.

MURRAY (C. O.)

248 THE ROSE WINDOW, CHARTRES CATHEDRAL

Painter etching. Signed artist's proof. Only 125 impressions taken and the plate destroyed.

249 CANTERBURY ON THE STOUR ?

Original etching. Signed proof on Japan paper. Large folio, framed.

From the Russell W. Moore coll.

NEW YORK

250 THE GOVERNMENT HOUSE

Lithograph in colors. By W. J. Condit after the original drawing by C. Milbourne. Lithographed and printed in colors by C. Currier. Copyrighted 1847 by H. R. Robinson.

A fine impression of the very rare early issue, and in excellent state of preservation.

251 WASHINGTON GRAYS, 8TH REGT. N. Y. S. T.

Colored lithograph. Copyright 1859 by Otto Botticher. Lower margin trimmed, cutting into title. (Slight repair.) Large oblong folio.

252 CERTIFICATE OF THE GENERAL SOCIETY OF MECHANICS AND TRADESMEN

Drawn by Charles Canda, engraved by B. Tanner. Made out to Thomas Asten, 1823. Line. Folio, framed.

253 CITY HALL AND PARK FOUNTAIN

Lithographed and published by N. Currier, 1847. Small oblong folio. Framed.

254 COOKE'S TOMB IN SAINT PAUL'S CHURCH YARD

Aquatint, painted and engraved by J. R. Smith. Published London, July 1, 1822, by William Peartree. Portrait of George F. Cooke on lower margin. Folio. Framed.

255 THE FIRE OF 1835

The Great Fire and the Ruins. Painted by N. Calyo —, engraved by W. J. Bennett. Colored aquatints. Framed.

A scarce pair in fine condition.

256 NARROWS, NEW YORK BAY

Colored lithograph by Currier and Ives. Small oblong folio.

257 SOUTH PROSPECT

By William Burgis, 1717. Photo-lithograph. Oblong folio. Framed.

258 SOUTHWEST VIEW TAKEN FROM GOVERNOR'S ISLAND

From the plan by B. Ratzer 1766. Copyright 1898. Photo-lithograph. Oblong folio. Framed.

PASTORINI (B.)

259 LA PENSEROSA

Stipple printed in colors, after Angelica Kauffman. Engraved under the direction of F. Bartolozzi. With margin showing plate mark. Framed.

PELICIER (G.)

260 REMBRANDT

Signed in pencil G. Pelicier. Etching with remarque. Folio. Framed.

PINET (CHARLES)

261 INTERIOR, EGLISE ST. ETIENNE DU MONT, PARIS

Etching printed in colors. Signed artist's proof. No. 11.

PIRANESI (GIOVANNI BATTISTA)

262 ARCHITECTURAL ETCHINGS

Three fine etched plates of the Rome series; and one other in the manner of Piranesi.

(4)

REMBRANDT VAN RIJN

- 263 PETRUS AND JOHANNES
Original etching. B. 94. Mounted and Framed.
- 264 JAN CORNELIS SYLVIUS
Etching. Signed in the left background of the plate. Fine impression. Bartsch 266. Framed.
- 265 UTENBIGARDUS
Original etching. B. 279. Mounted and framed.
- 266 OLD MAN AND CHILD
Original etching. Good impression. Mounted.
- 267 PORTRAIT OF A MAN
Original etching. Good impression. Mounted and framed.

ROCHEBRUNE (O. DE)

- 268 VUE DU DONJON DE PIERREFONDS PRISE DE LA
COUR CHATEAU
Original etching. Signed artist's proof. Framed.
A beautiful plate. From the Russell W. Moore coll.

ROSENTHAL (ALBERT)

- 269 THOMAS JEFFERSON
Etched portrait after G. C. Stuart. Signed remarque proof on Japan paper.
- 270 JOHN MARSHALL
Etched portrait. Signed remarque proof on Japan paper.

RYLAND (WILLIAM WYNNE)

- 271 JUNO BORROWING THE CESTUS FROM VENUS
Stipple printed in red, after Angelica Kauffman. Very fine proof impression, with the inscription in scratched letters. With good margin outside the plate-mark.
- 272 VENUS CROWNED BY CUPID
Stipple printed in red, after Angelica Kauffman. Fine impression with margins showing plate-mark. Framed.
- 273 LUDIT AMABILITER
Stipple printed in red, after Angelica Kauffman. With full margin, mounted.

SMITH (J. ANDRE)

- 274 THE RIVA
Etching. Signed artist's proof. Beautiful impression.
Framed.
- 275 SHELTERED FARM, NORMANDY
Etching. Signed artist's proof. Fine impression. Framed.

SPOONER (CHARLES)

- 276 GEN. ROBERT MONCKTON
Mezzotint portrait. Bust, three-quarters to right, in military
costume. Small circle with engraved title beneath: "The
Honble. Robt. Monckton, Major Genl. Governor of New
York," etc. Good impression with full margins.

STEAMBOAT

- 277 STEAM PACKET NEPTUNE OF CHARLESTON, S. C.
Lithograph. On stone by E. W. Clay. Published by H. R.
Robinson 1838. Varnished. Large folio. Framed.

TURNER (J. M. W.)

- 278 LIBER STUDIORIUM
A set of 61 plates of this famous and beautiful series of mezzo-
tint landscapes embracing the work of Annis, Clint, Easling,
Dunkarton, H. Dawe, S. W. Reynolds, Say, Charles Turner,
and J. M. W. Turner. With a few exceptions the margins
are unusually free from fox marks. Small folios, enclosed
in board portfolio.

A most desirable collection of these excellent plates, each
bearing the stamp of Turner, having been purchased at the
Turner sale, and with the Rawlinson number and state marked
on the back.

VAN GORP

- 279 REVIENDRA-IL LE VOLAGE
Stipple engraving by Honore. Very fine impression with the
inscription and large margin showing the plate mark. In
one inch Bartolozzi patent frame.

VENDRAMINI (GIOVANNI)

280 CUPID REFUSING LOVE TO DESIRE

Stipple printed in colors, after a drawing by F. Bartolozzi. A beautiful impression in brilliant color. Margin cut to plate-mark.

VONDROUS (J. C.)

281 PRAGUE, 1913

Etching. Signed artist's proof. Rich impression. Framed.

282 VENEZIA, 1914

Etching. Signed artist's proof. 2nd state. Framed.

WASHINGTON (GEORGE)

283 THE DECLARATION OF INDEPENDENCE, WITH PORTRAITS OF WASHINGTON, JEFFERSON AND ADAMS

Engraved by William Woodruff. Published by O. Rogers, Phila. Stipple. Folio. Framed.

WATSON (JAMES)

284 BARBARA, COUNTESS OF COVENTRY

Mezzotint, after the painting by Sir Joshua Reynolds. Good impression of the second state. Margin trimmed to the engraved border on top and sides. Goodwin 36. Framed.

285 MRS. BUNBURY

Mezzotint, after the painting by Sir Joshua Reynolds. Beautiful impression of third state. With margin showing plate mark on all sides. Goodwin 114. Framed.

WEBB (JOHN COTHER)

286 MRS. JORDAN

Mezzotint printed in colors, after John Hoppner. Signed artist's proof.

287 THE THREE SISTERS

Mezzotint printed in colors, after Sir Thomas Lawrence. Signed artist's proof. Beautiful impression.

WEBSTER (DANIEL)

- 288 PORTRAIT OF
Chromo. Whole length, standing. Folio, on Panel. Framed.

WHISTLER (JAMES McNEILL)

- 289 LIVERDUN
Etching. Second state, with the address of Delatre. Kennedy No. 16.
- 290 THE RAG GATHERERS
Etching. Fifth state. Kennedy No. 23. Fine impression on Dutch paper.
- 291 BIBI VALENTIN
Etching. Second state. Kennedy No. 50. Rich impression on Japan paper.

WOLF (HENRY)

- 292 PORTRAIT OF THE ENGRAVER; "SOPHIE OF SOHO"
AFTER WHISTLER
Woodcuts. Signed artist's proofs on Japan paper. Both with presentation inscriptions. Framed. (2)
From the Russell W. Moore coll.

WOOD-ENGRAVINGS

- 293 A Collection of about 150 woodcuts by G. Kruell, Henry Wolf, Thos. H. Heard, Fred. Jungling, H. Davidson, F. S. King, and others. Many are signed proofs on China paper. Lot.
A fine and valuable collection. From the Russell W. Moore coll.

WYLLIE (W. L.)

- 294 GOLDEN ARCH (THAMES RIVER—LONDON)
Signed in the plate, W. L. Wyllie. Etching. Small folio. Framed.



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